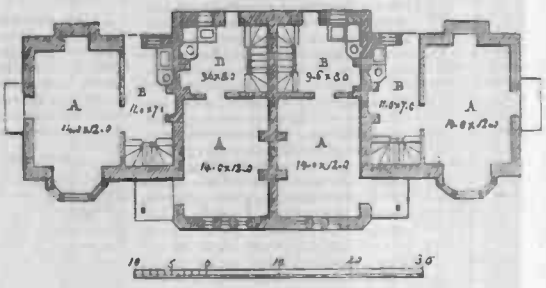
PERSPECTIVE VIEW OF FOUR COTTAGES.

(*From a Design furnished by a Correspondent.*)



Scale of Feet

Ground Plan.

A A A A. Living-rooms. B B B B. Scalleries, &c.

NOTTINGHAM CHURCHES.

We gave in our last number a letter from the *Nottingham Journal* under the signature of "Siste Viator:" we find a second letter in the same journal of last week. For the reasons we gave before, we are glad to recur to the case now, but we must content ourselves with extracts and a note or two thereupon.

"Siste Viator," referring again to the Trinity Church, is disposed to excuse Mr. Stevens, the architect, on the presumption that he was overruled by the committee, but, says he, "an architect ought at once to have stated it to be impossible for him both to retain the lancet windows (especially the beautiful triplets there used), and to admit the broad flat Grecian roof, and the still flatter ceiling of Trinity Church. Let any one for a moment contemplate the high pointed chancel arch of this church with the almost level lines of the ceiling, and then say whether any thing more mongrel and disagreeable could be conceived? And yet there are very beautiful points in this church, and such as convict the architect of knowing better than he has allowed to be executed. Can there be any excuse as to want of funds in this case? Was not Trinity of great expense for a modern church compared with the ground covered?"

We interpose for a moment, to correct the vice of that phraseology that assigns certain forms in an arbitrary sense to this or that manner or time of art. A flat roof, we will make bold to say, is no more "*Grecian*" than "*Gothic*." Lancet arches and flat roofs may not easily assimilate under certain circumstances of juxta-position, but there is no more of the irreconcileable between them than there is between the lengthened horizontal eaves-line, the ridge of the roof, the cill-course, base, &c., of the side of Salisbury Cathedral, and the lancet windows with which it is pierced. There is much of that which appears superficial to us in the attempted distinction of styles under the terms "*vertical*" and "*horizontal*." Some of our best Gothic edifices are strongly marked by great features of horizontality, and it would be hard to say where greater abundance of vertical lines prevail than in the Greek Peripteral Temple. Not only columns, but again the flutes and the triglyphs, in the Doric, assert a sort of vital dependence on this very character which is sought to be assigned to the Gothic manner exclusively. Flat roofs and Gothic arches have a wonderful expression of harmony, where the skilful artist strings the chords. It is a sad fault, we had almost said shallow babbling, to utter the common places with which our every-day smatterers din the public ear. ART is not the creature of rules, it is the creator.

We would extract more of "Siste Viator's" letter, but a double purpose has been answered. We are glad to shew an awakening interest in the public mind respecting architecture; and glad at the same time to put out our hand to steady the tottering step of the awakened. "Siste Viator" writes under the influence of fashion and accident, but it is better that he should do so, than not write at all. In the effort to think rightly, the tongued-tied mind will speak out; and if not he, others will acquire the faculty of correct speaking and thinking, in which we wish them God speed.

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